

# The Great Songs of The Kinks

Ten songs by Ray Davies that made *The Kinks* one of the most popular recording acts of the Sixties.  
All songs arranged for piano/vocal with guitar boxes.

KODAK SAFETY FILM



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# The Great Songs of The Kinks.

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# Deadend Street.

Words & Music: Raymond Douglas Davies

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The musical score consists of four staves of music. The top staff is a treble clef staff with a basso continuo staff below it. The second staff begins with an Am chord, followed by a G chord (with a guitar tab above it), and a Dm chord. The lyrics for this section are: "There's a crack up in the ceiling --- and the kitchen sink is wipe my eyes and stop me". The third staff begins with an F chord, followed by an Am chord, and a G chord (with a guitar tab above it). The lyrics for this section are: "leaking --- out of work and got no money, yawn ing --- and my feet are nearly frozen, ---". The bottom staff begins with a Dm chord, followed by an F chord, and an Am chord (with a guitar tab above it). The lyrics for this section are: "A Sunday joint of bread and honey, --- What are we Pour the tea and put the toast on --- What are we".

Am G F

liv - ing for Two roomed a - part - ment on the  
liv - ing for Two roomed a - part - ment on the

E7 E7+ Am G

sec - ond floor, No mon - ey com - in' in  
sec - ond floor, No chance to em - i - grate

F E7 E7+ A

The rent col - lec - tor's knock-ing trying to get in  
I'm deep in debt - Now it's much too late

We are strict - ly  
Peop-ple want to

Dm E7

sec - ond class and don't un - der - stand.  
work so hard we can't get a chance.

Am

(Dead end) Why we should be on dead end street — (Dead end) peop-le are liv-ing on  
 (Dead end) — peop-le live in dead end street — (Dead end) peop-le are dy-ing on

dead end street — (Dead end) I'm Have to live on dead end street,  
 dead end street — (Dead end) I'm gon-na die on dead end street,

C F

dead end street, — (Yeah) dead end street. — (Yeah)

2 C F C F C F

Dead end street, — (No) Dead end street, — (Yeah) That's my street, — (No)

(Repeat and fade.)

# Sunny Afternoon

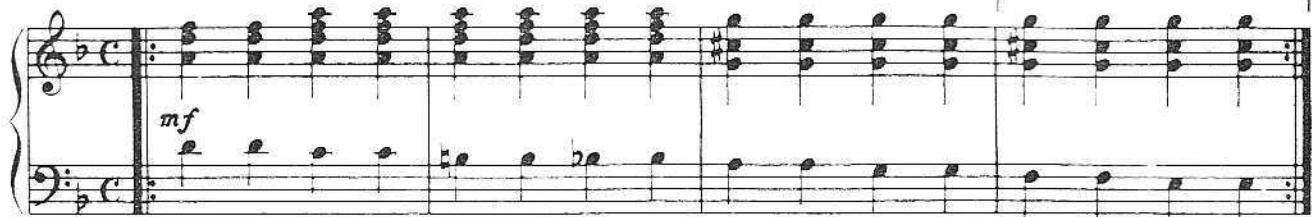
Words & Music by Ray Davies

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Moderato

1.



1. The tax - man's tak - en all my dough,— And left me in my  
2. (My) girl - friend's gone off with my car,— And gone back to her

*mp - mf*

C7

A7

Dm

state - ly home;— ma and pa;—

Laz - ing on a SUN-NY AFT - ER-NOON— And I can't sail -  
Tell - ing tales of drunk-en - ness and cruel - ty. Now I'm sit -

C7

F

C7

A7

— my yacht,— He's tak - en ev - 'ry - thing I've got,—

— ting here — Sip - ping at my ice - cold beer,—

All I've got's this Laz - ing on a

Dm

D7

SUN-NY AFT - ER - NOON.  
SUN-NY AFT - ER - NOON.Save me, save me,  
Help me, help me,

G7

C7

save me from this squeeze,  
help me sail a - way.I've got a big fat mom-ma  
You give me two good rea - sons

F

A7

Dm

tryin' to break  
why I ought to stay.And / I love to live so  
'Cause

G9

Dm

G7

C7

F

pleas-ant - ly

Live this life of lux - u - ry,

Laz - ing on a

SUN-NY AFT-ER-NOON, In sum-mer - time,

In sum-mer - time, In sum-mer - time,

to Coda

Handwritten musical score for 'In the Summertime' featuring vocal and piano parts. The score includes lyrics, chords, and performance instructions.

**Vocal Part (Top Line):**

- 1. A7 (Guitar Chord Diagram: 1, 2, 3, 4, 5, 6)
- 2. A7 (Guitar Chord Diagram: 1, 2, 3, 4, 5, 6)
- 2. My Ah (Guitar Chord Diagram: 1, 2, 3, 4, 5, 6)
- D S al Coda (Guitar Chord Diagram: 1, 2, 3, 4, 5, 6)
- In sum-mer - time, \_\_\_\_\_

**Piano Part (Bottom Line):**

- Dm6 (Guitar Chord Diagram: 1, 2, 3, 4, 5, 6)
- B♭ (Guitar Chord Diagram: 1, 2, 3, 4, 5, 6)
- Dm (Guitar Chord Diagram: 1, 2, 3, 4, 5, 6)
- In sum-mer - time, \_\_\_\_\_

**Chords and Instructions:**

- Coda:** A7, Dm, Dm7
- (Tacet):** A7
- Repeat and fade:**

# Apeman

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Apeman

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*mf*

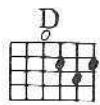
**A**

I think I'm so-phis-ti-ca-ted 'cos I'm liv-ing my life like a

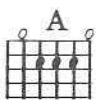
**E7**

good ho-mo sap-i-ens

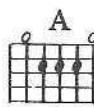
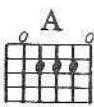
But all a-round me ev-ry-bo-dy's mul-ti-ply-ing, and they're



walk-ing round like flies man; So I'm no bet-ter than the an-i-mals sit-ting in their



ca-ges in the zoo man 'Cos com-pared to the flow-ers and the birds and the trees



I am an ape-man

I think I'm so ed-u-ca-ted and I'm so civ-il-is-ed, 'cos I'm a  
(Spoken) In man's evolution he has created



  
 strict veg-e-tar-i-an      And with the ov-er pop-u-lation and in-fla-tion and star-va-tion, and the  
 the cities and the motor traffic rumble, but give me half a chance and I'd be taking off my



  
 cra-zy pol-i-tic-i-ans — I don't feel safe in this world no more — I  
 clothes and living in the jungle (Sung) But the on - ly time that I feel at ease — is


  
 don't want to die in a nuc-le-ar war I want to sail a-way to a dis-tant shore and  
 swing-ing up and down in a co-co-nut tree Oh what a life of lux-u-ry to



  
 make like an ape man.      CHORUS  
 be like an ape man.      I'm an ape man, I'm an ape, ape man oh I'm an

E7

A

ape man. I'm a king-kong man, I'm a voo-doo man oh I'm a

E7

D

ape-man. 'Cos com-pared to the sun that sits in the sky, com-  
I look out the win-dow, but I can't see the sky, 'cos

A

- pared to the clouds as they roll by, com-pared to the bugs and the spiders and flies  
air po-lu - tion is a fogging up my eyes, I want to get out of this ci - ty a - live and

E7

A

D

Amaj7

I am an ape man. La la la— la la— la la—  
make like an ape man.

1 E7 A

2 E7 A

E7 A

E7 A E7

A E7

A E7

A E7

A

E7

king kong man, I'm a voo doo man oh I'm an ape man.

I

A

Ill be your Tar - zan you'll be my Jane  
I'll keep you warm and you'll keep me sane, We'll  
don't feel safe in this world no more, I don't want to die in a nuc-le-ar war - I

D

1 E7

A

sit in the trees and eat ba-nu-nas all day just like an ape man.  
want to sail a-way to a dif-frent shore, and

2 E7

A

D

Amaj7

E7

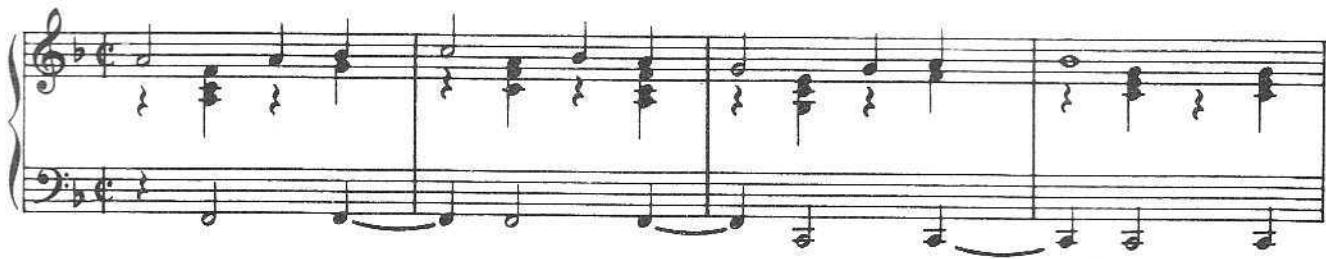
A

make like an ape man.  
La la la la la la la la  
la la la la la la la la

# Death Of A Clown.

Words & Music: Raymond Douglas Davies

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A musical score with lyrics. The lyrics are:  
My 1. Make - up is dry \_\_\_\_\_ and it cracks \_\_\_\_\_ on my chin \_\_\_\_\_ I'm  
2. Old for-tune tel \_\_\_\_\_ ler lies dead \_\_\_\_\_ on the floor \_\_\_\_\_  
The music includes a treble clef staff with eighth notes and a bass clef staff with eighth notes. Two guitar chords are shown: F (with notes B, D, A) and C (with notes E, G, C).  
A continuation of the musical score with two staves of music.A continuation of the musical score with lyrics:  
drown - ing \_\_\_\_\_ my sor - rows \_\_\_\_\_ in whisk - ey \_\_\_\_\_ and gin  
No - bo - dy needs for - tunes told an - y more  
The music includes a treble clef staff with eighth notes and a bass clef staff with eighth notes. Three guitar chords are shown: B-flat (B, D, G), F (B, D, A), and C (E, G, C).  
A continuation of the musical score with two staves of music.

The lion tam - er's whip - does-n't crack an-y more  
 The train er of in - sects is crouched on his knees  
 The lions, they won't fight and the tig - ers won't a-way  
 And fur - tive - ly look - ing for run - a-way  
 roar fleas (La, - la - la - la - ) So let's go and drink -  
 la - la - la - la - ) So let's go and drink -  
 to the death of a clown



# Waterloo Sunset.

Words & Music: Raymond Douglas Davies

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Moderately

The musical score consists of four staves. The top staff is for the vocal part, starting with a treble clef and a key signature of B-flat major (two flats). The second staff is for the guitar, indicated by a guitar icon and a B-flat chord. The third staff is for the vocal part, starting with a treble clef and a key signature of A-flat major (one flat). The fourth staff is for the guitar, indicated by a guitar icon and an A-flat chord. The vocal parts feature lyrics in a rhythmic setting. The guitar parts provide harmonic support with chords indicated above the staff.

Dirt - y old riv - er  
er lie ple  
must you keep roll - ing,  
Wa - ter - loo Sta - tion  
swarm - ing like flies - round  
flow - ing in - to  
ev - er - y Fri -  
Wa - ter - loo un -

the night.  
day night.  
der ground.  
But Peo - ple so bus - y, make me feel diz -  
I am so la - zy, don't want to wan -  
Ter - ry and Ju - lie, cross ov - er the riv -

zy Ta - xi lights shine - so  
der I stay at home - at  
er Where they feel safe - and  
bright  
night  
sound  
but I don't -  
but I don't -  
and they don't -

Fm  C  Fm7 
  
 need no friends  
 feel a - afraid  
 need no friends

Bb  Eb  To Coda 
  
 as long as I gaze on Water - loo sun - set I am in par-  
 as long as I gaze on Water - loo sun - set I am in par-  
 as long as they gaze on Water - loo sun - set they are in par-

Ab  C7  F 
  
 - a - dise  
 - a - dise  
 - a - dise  
 Ev'ry day I

Bb  C7  F 
  
 look at the world from my win - dow

F

B<sup>b</sup>7

The chil-ly, chil-li - est eve \_\_\_\_\_ ning time \_\_\_\_\_ Wat'er - loo sun - set's fine \_\_\_\_\_

Music staff with treble and bass clefs, 4/4 time, and a key signature of B<sup>b</sup>.

— (Wat'er - loo sun - set's fine) —

Ter-ry meets Ju-  
Mil-lions of peo- D.S. al Coda

Music staff with treble and bass clefs, 4/4 time, and a key signature of B<sup>b</sup>.

**CODA**

B<sup>b</sup>

A<sup>b</sup>

B<sup>b</sup>

— set I am in par - a - dise

Music staff with treble and bass clefs, 4/4 time, and a key signature of B<sup>b</sup>.

B<sup>b</sup>7

E<sup>b</sup>maj7

Wat'er - loo sun - set's fine — (Wat'er - loo sun - sets fine.) —

Music staff with treble and bass clefs, 4/4 time, and a key signature of B<sup>b</sup>.

# Lola.

Words & Music: Raymond Douglas Davies

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Music score for 'Lola' featuring vocal and piano parts. The vocal part includes lyrics and chords (E, D, A) indicated above the staff. The piano part shows harmonic changes and bass lines. The score is in common time, with a key signature of four sharps.

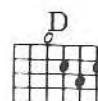
met her in a club world's down in old So - si - cal ho - where you  
I'm not the world's most phy - si - cal guy, but when she

drink squeezed cham - pagne and it tastes just like cher - ry  
squeezed me tight she near - ly broke my spine, oh my

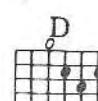
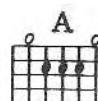
-col - a See-oh - el - aye col - a  
Lo - la la la la la Lo - la She Well



walked up to me, and she asked me to dance \_\_\_\_\_ I  
I'm not dumb, but I can't un - der - stand \_\_\_\_\_ why she

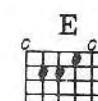
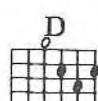
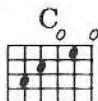


asked her her name and in a dark brown voice \_\_\_\_\_ she said  
walked like a wo - man and talked like a man oh my



Lo - la El - oh - el - aye Lo - la la la la la la la

Lo - la la la la la Lo - la la la la la la la



Lo - la.  
Lo - la.

1 E

2 E

Well, Well, we

B7 F#7

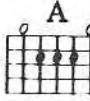
drank cham-pagne and danced all night — Un - der e - lec-tric can - die light, — She

A

picked me up — and sat me on her knee — and said "Dear boy, won't you come home with me?" Well,

E

I'm not the world's most pas-sion - ate guy — but when I



  
 looked in her eyes, well, I al - most fell — for my




  
 Lo - la la la la la Lo - la la la la la



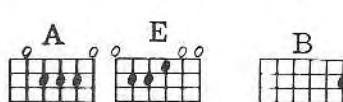
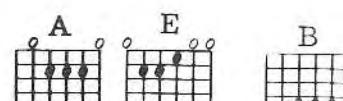

  
 Lo - la. Lo - la la la la la





  
 Lo - la la la la la Lo - la.



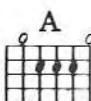
E  
 A E B A E B A E B B B13 E

pushed her a-way, I walked to the door, I

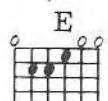
fell to the floor, I got down on my knees then

I looked at her, and she at me. Well, that's the way that I want it to stay, and I

*cut to here*

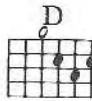
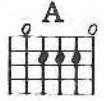


— al-ways want it to be that way — for my Lo - la la la la la

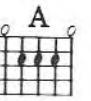


Lo - la.

Girls will be boys, and boys — will be girls, it's a



mixed up, mud-dled up, shook up world — ex-cept for Lo - la la la la la



Lo - la.

Well, I left home just a week be-fore — and

F#7



A



I'd ne-ver ev-er kissed a wo-man be-fore, — But Lo - la smiled and took me by the hand — and

E



said "Dear boy, I'm gon-na make you a man. — Well I'm not the world's most mas-cu-line man, But I

A

D

E

know what I am, and I'm glad I'm a man — and so is Lo - la la la — la la

Repeat and fade ad lib.

Lo - la la la — la la Lo - la.

# Days

Words & Music by Ray Davies

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Handwritten musical score for "Days" by Ray Davies. The score consists of six staves of music for voice and guitar. The vocal line is on the top staff, and the guitar chords are indicated by letter symbols (D, G, A7) placed above the guitar staff. The lyrics are written below the vocal line. The score is in G major and common time.

Chords indicated above the guitar staff:

- Staff 1: D, A7
- Staff 2: D
- Staff 3: A7, G
- Staff 4: D, G, D, A7, D
- Staff 5: D
- Staff 6: A7, G, D, G
- Staff 7: A7, D, G

Lyrics:

Thank you for the days — Those end - less

days, those sac - red days — you gave — me, — I'm think-ing of the days —

I won't for - get a sing — le day be-lieve — me. — I bless the light, —

D G D G D A7 D G  
 I bless the light — that lights on you be-lieve — me — And though you're

D G D G D A7 D G  
 To Coda ♪  
 gone, you're with me ev - 'ry sing — le day, be-lieve — me. —

Bb F C Bb F  
 Days I'll re-mem-ber all my life, Days when you can't see wrong from

C Bb F Bb F Bb F Bb  
 right — You took my life — but then I knew that ve - ry soon you'd leave — me —

F Bb F Bb F Bb F Bb  
 But it's al - right, — now I'm not fright-en-ed of this world, be-lieve — me. —



Arthur.

(page 32 is missing)



  
 All the way he was o - ver-tak - en by peo - ple who make the big de -  
 How's your life and your Shan - gri-La and your long lost land of Halle -  
  

  
 ci - sions; But he tried and he tried for a bet - ter life And a  
 lu - jah; And your hope\_\_ and glo - ry has passed you by, Can't you  
  


  
 way to im - prove his own con - di - tion. If  
 see what the world is do - in' to ya. And  
  



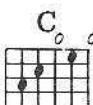
  
 on - ly life were eas - y, it would be such fun;  
 now we see your chil - dren sail - in' off in the set - ting sun;



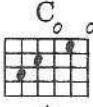


Things would be more e - qual and be  
 To a new ho - ri - zon where there's  
*f*






plen - ty for ev - - 'ry - one.  
 plen - ty for ev - - 'ry - one.




Ar - thur, the world's gone and passed you by, Don't you know it? \_\_\_\_\_ Don't you  
 Ar - thur, could be that the world was wrong, Don't you know it? \_\_\_\_\_ Don't you  
 Ar - thur, the world's gone and passed you by, Don't you know it? \_\_\_\_\_ Don't you



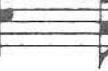
know it? \_\_\_\_\_ You can cry, cry all night, but it won't make it right, Don't you  
 know it? \_\_\_\_\_ You can Ar - thur, could be you were right all a - long, Don't you  
 know it? \_\_\_\_\_ You can cry, cry all night, but it won't make it right, Don't you

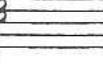


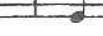








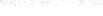











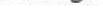





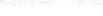








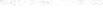






























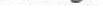








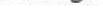


















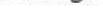




















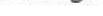




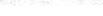






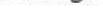
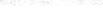








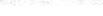
















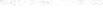










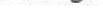




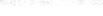




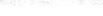


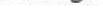
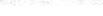



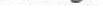


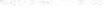




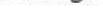
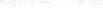





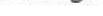












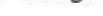












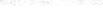












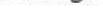




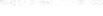






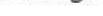





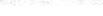







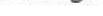
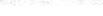









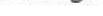
































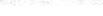




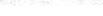




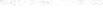










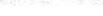




















































<img alt="Guitar chord diagram for G7" data-bbox="111

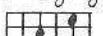
Arthur, we like you and want to help you,  
 We'd like to help you and understand you,  
 Arthur, we read you and understand you,

G7



Some - bod - y loves you, don't you know it?  
 (Tacet)  
 (Tacet)

1 C



Some - bod - y loves you, don't you know it?  
 (Tacet)  
 (Tacet)

2 C G7

Don't you know it? \_\_\_\_\_ Don't you

know it? \_\_\_\_\_ Some - bod - y loves you, don't you

know it? \_\_\_\_\_ Don't you know it? \_\_\_\_\_ Don't you

know it? \_\_\_\_\_

D. S. al Coda

Coda




Ar - thur, we like you and

*Repeat till fade*



want to help you, — Oh, we love you and

want to help you, — Oh, we love you, — want to help you, —

G7



Some - bod - y loves you, don't you know it? —




# Autumn Almanac.

Words & Music: Raymond Douglas Davies

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**Moderato**

Guitar chords: E, A, B7, E, A, B7, E.

Piano sheet music: Treble clef, key of C major, common time. The piano part consists of eighth-note chords and bass notes.

Guitar chords: Am7, D7, G, D7.

Piano sheet music: Treble clef, key of C major, common time. The piano part consists of eighth-note chords and bass notes. The lyrics are: "From the dew soaked hedge creeps a craw-ly cat-er-pil-lar" and "When the dawn be-gins to crack,"

Guitar chords: C, D, G, D7, Am7, D7.

Piano sheet music: Treble clef, key of C major, common time. The piano part consists of eighth-note chords and bass notes. The lyrics are: "It's all part of my Aut-umn Al-man-ac" and "Breeze blows leaves of a mus-ty col-oured yel-low".

G                    D7                    C                    D                    G                    D7                    Em

So I sweep them in my sack, Yes, yes, yes, it's my Aut-umn Al-man-ac Fri-day ev'ning

E                    A9                    B7                    E                    A9                    B7                    E

peo - - ple get to - geth-er, Hid - ing from the wea-ther.

C#m                    G#7                    E                    F#7

Tea and toast-ed, but-tered cur-rant buns, - Will com-pen-sate for lack of sun-

Amaj7                    A♭7                    Am7                    D7

Be-cause the sum-mer's all gone. La la

G D7 C D 1 G D7 2 G D7

Oh! my poor rheumat-ic back! Yes, yes, yes, it's my Aut-umn Al-man-ac. Aut-umn Al-man-ac.

G D C G D

I like my foot-ball on a Sat-ur-day, Roast beef on Sun-day's

C G D C G D C G

al-right. I go to Black-pool for my hol-i-days, Sit in the op-en sun-light.

Gm Bb Eb F F7 Bb

This is my street and I'm nev-er gon-na leave it, And I'm al-ways gon-na stay

Dm Fm G7 C Cm

If I live to be nine - ty nine - 'Cos all the peo-ple I meet - Seem to come from the

A musical score for a vocal and piano piece. The vocal part is in G major with a treble clef, and the piano part is in G major with a bass clef. The vocal line includes lyrics: 'street', 'And I can't get a - way', 'Be-cause it's call- ing me; Come on'. The piano part provides harmonic support with chords G, E7, A7, B7, and Em. The score is on a single page with a light gray background.

Chords: G, D7, C, D, G, D7. *Repeat and fade*

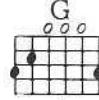
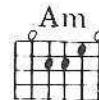
Lyrics: Oh! my Autumn Al-man-ac  
Yes, yes, yes, it's my Autumn Al-man-ac.

# Shangrila.

Words & Music: Raymond Douglas Davies

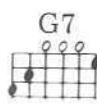
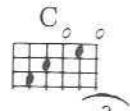
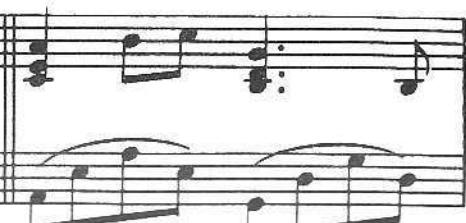
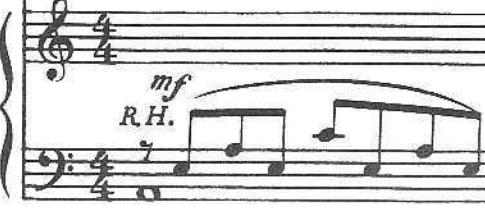
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**Moderato**



Now that you've found your

*mf*  
R.H.

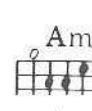
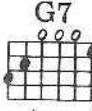
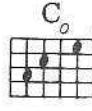


par - a - dise

This is your king - dom

to com - mand

You can



go out - side

and pol - ish your car

or sit by the fire

in your

Guitar chords: E7, Am, C, E7, Am, G, E7, Am.

Vocal melody: Shan - gri - la. Here's your re - ward for work - ing so hard

Guitar chords: C, G7, E7, Am, C.

Vocal melody: Gone are the lav - at - ries in the back - yard Gone are the days when you

Guitar chords: G7, E7, Am, C, E7, Am, A.

Vocal melody: dreamed of that car, You just want to sit in your Shan - gri - la.





1. Put on your slip-pers and sit — by the fire, You've reached your top, and you  
 2. lit - tle man who gets — the train Got a mort - gage hang-ing ov-






just can't get an - y higher — You're in your place and you know where you are —  
 - er his head — But he's too scared to com - plain —






— in your Shan - gri - la. —  
 — 'Cos he's con - di - tioned that way. —





Sit back in your old rock - in' chair, You need not wor - ry, you  
 Time goes by and he pays off his debts Got a T. V. set and a ra -

G                      Bm                      Em                      A11                      C                      Am7                      C

need not care              You can't go any - where. —  
 - di - o                      For sev-en shillings a week.              } Shan-gri-

F                      A7                      F                      A7                      Bb

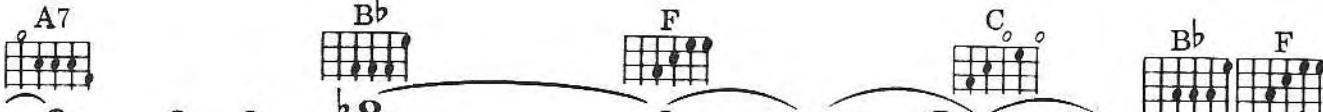
- la, — Shan-gri - la, — Shan - gri - la. —

F                      to Coda              1                      C                      A7

The

2                      C                      F                      A7                      F

Shan-gri - la, — Shan-gri - la, —

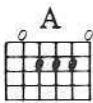

  
 Shan-gri - la.



*(Double tempo feel)*


  
 And all the hous - es in - the street - have got - a name  
 The neigh-bours call - to tell - you things - that you - should know  
 Gas - bills and the wa - ter rates and pay - ments on the car -


  
 'Cos all the hous - es in - the street - they look the same  
 They say their lines, they drink their tea - and then they go -  
 Too scared to think a - bout how in - se - cure you are -



1.2.

Dm

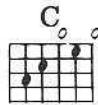
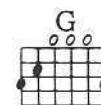
Same chim - ney pots, same lit - tle cars, — same win - dow panes.  
They tell your bus - ness in an - oth - er Shan-gri - la. —  
Life aint so hap - py in your lit -

3. The

3 D

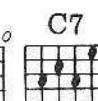
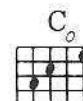
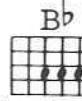
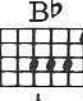
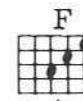
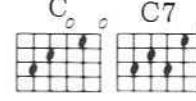
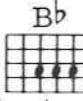
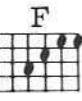
- tle Shan-gri - la —

Shan-gri - la, — Shan-gri - la - la la la



— la la la, —

La la



la la la la —

la la la —

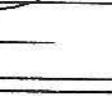
la la la la la la la



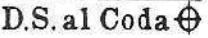
la la la la.

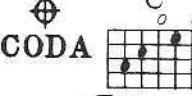






(H)  rall.

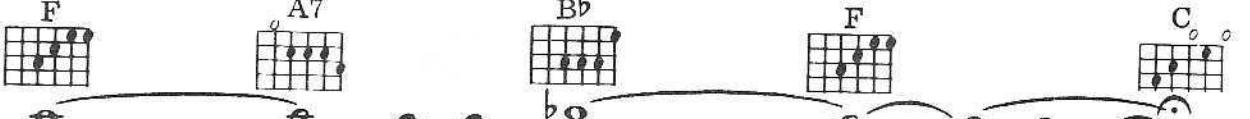
D.S. al Coda 

CODA 





Shan-gri - la, Shan-gri -



- la, Shan-gri - la.

*During the Sixties, while the pop world was dominated by acts from Merseyside, The Kinks emerged from London with a string of hugely successful hit records, many of which are included in this handsomely-produced folio.*

